

ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

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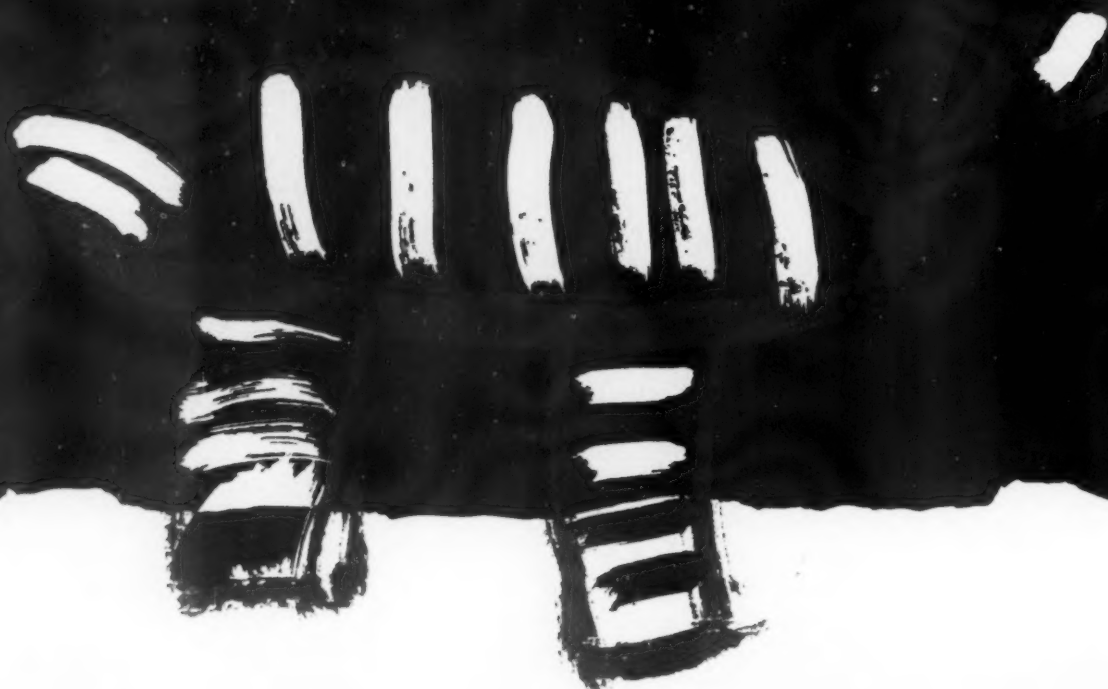
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NAEA SUPPORTING M

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Dear Reader

Happy New Year to art and classroom teachers everywhere. May the new year bring you lots of new ideas for creative art activities. May you be blessed with students who respond with enthusiasm.

Happy New Year to all the teachers who submitted articles during the past year to *Arts and Activities*. You shall have an extra star for sharing your ideas with other teachers. Courage to teachers who have thought about writing up an activity and submitting it for possible publication. May your photographs all turn out sharp and clear.

Happy New Year to teachers who have rooms with screwed-down desks and no sinks. May your community vote a big bond issue during the coming year.

A special greeting to all children who remember to bring scrap material from home and to the mamas who help find all the stuff for them.

Happy New Year to all the firms who have advertised in *Arts and Activities* during the past year. May your orders double in the coming months.

And Happy New Year to teachers who send in pictures for our 3rd National Exhibition of American Child Art. May your packages all be mailed by February 1 and arrive in good condition, filled with big colorful paintings!

Sincerely,

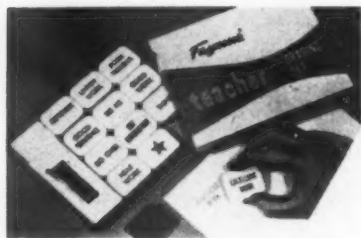
F. Louis Hoover

HAPPY NEW YEAR!

SHOP TALK

Attractive bulletin boards are vital and valuable in today's classroom but the cut-out letters needed for effective displays always require hours of tedious work. Now cut-out letters are available for instant use. Made from durable colored cardboard, these letters have many uses in signs, displays, and posters, and they serve to stimulate children's interest in spelling and phonetics. The letters come in a variety of colors and sizes and are mounted with a re-usable adhesive. Both adhesive and letters are inexpensive. Free samples and more information will be sent to you if you write No. 235 on your Inquiry Card.

A real "brainstorm" that resulted from close cooperation between a rubber stamp manufacturer and elementary grade school teachers is the new grading set that can



save you valuable time when you're grading papers. The set consists of 12 clear, easy-to-read legends that enable a teacher to rubber-stamp 99 percent of the comments she'd otherwise have to write out. Each of the 12 rubber stamps comes in an individual box with its own self-inking pad. For more details write No. 236 on your Inquiry Card.

Magnetic letters, numerals, shapes, fractional parts, etc., are available for use with metal chalkboards or any metal surface. Every magnetic set is die-cut from heavy pressed board with powerful magnets fastened to the back of each piece. Large, colorful and visible from the back of the classroom, they have many uses in demonstrations, drills and sign-making. For an illustrated brochure describing all the sets (which by the way sell for very low prices) write No. 238 on your Inquiry Card.

A new guide booklet outlining the "keyboard experience" method of teaching elementary music now is available free to classroom teachers. Developed by authorities of the American Music Conference and the Music Educators National Conference Piano Committee, the lesson plan outlines keyboard experience from grades

three to six, although the information may be easily adapted for earlier or later grades. A copy of the booklet, titled "A Suggested Keyboard Experience Lesson Plan", is available free to you if you write No. 239 on your Inquiry Card.

A "Book of Ideas" has recently come out that is designed as an aid to planning practical and attractive school interiors. The "School Planning Guide Book" stresses wall covering installations, for it's put out by manufacturers of a textured vinyl fabric. The versatility and practicality of the colorful vinyl fabric is illustrated throughout a wide range of applications—auditoriums, gymnasiums, corridors, classrooms, dormitories, bulletin boards, upholstery, etc. The specific advantages of the product are detailed, chief of which probably is simple, low-cost maintenance. For a copy of the school planning guide book, write No. 240 on your Inquiry Card.

If you have not yet obtained your MAGNUS Craft Materials catalog, please do it right away. The profusely illustrated 1958 fall edition consists of 32 pages, comprehensively indexed, crammed full of all standard craft supplies as well as many materials for unusual art activities. For your copy write No. 241 on your Inquiry Card.

A construction set from which children aged six and up can create realistic buildings has now been manufactured, following true architectural principles and incorporating actual construction practices in the assembly of scale models. The set consists of interlocking bricks, half-bricks and bangle bricks and includes white doors and windows that open, jalousies, sliding over-



head garage doors and roofing material and such accessories as windows, lintels, coping blocks and transom panels. Any set may be added to another to increase the building possibilities and enable young architects to plan and make an entire village. For more information and prices, write No. 242 on your Inquiry Card.

Brunswick-Balke-Collender Co.'s school equipment division manufactures and distributes a complete line of classroom furni-

ture needs. Included are wood and reinforced plastic (Fiberglas) chairs in six "living room for learning" colors and eight sizes keyed to students' growth, student and teacher desks, classroom tables, a complete line of floor and wall cabinets, chalkboard, pegboard, flannelboard and related visual aids. All pieces have been conceived as flexible items to encourage and facilitate varying classroom needs. Write No. 243 on your Inquiry Card for more information and prices on the latest in school furniture.

High fidelity in the classroom? As part of a complete line of audio equipment designed exclusively for educational use, a California manufacturer is now marketing a lightweight, four-speed, portable record player that brings high fidelity to the classroom at moderate cost. The unit will play seven-, ten-, or 12-inch records at 16 $\frac{2}{3}$, 33 $\frac{1}{3}$, 45 or 78 rpm and is protected from acoustic feedback at any volume. It has a six-watt amplifier and a 6x9-inch dual cone speaker with a socket for an auxiliary speaker or several headphones. This firm also manufactures radios and public address systems specifically tailored for school needs. For full information on their audio equipment write No. 244 on your Inquiry Card.

Corrugated paper is no stranger to the classroom but in the vivid colors of **DISPLAY-TEX** this old standby takes on new glamour. It comes in 16 beautiful colors varying from brilliant to pastel in rolls 48 inches wide and 25 inches long. Its manufacturer has a catalog containing general information on the uses of **DISPLAY-TEX** in the classroom and you may have this brochure and information on excellent discounts to schools on quantity purchases by writing No. 245 on your Inquiry Card.

One of the country's largest leathercraft suppliers has just printed a book of more than 100 pages especially for teachers that is a catalog and instruction book rolled into one. This company has also prepared films (that you may use free of charge) on beginners' leathercraft, leather carving and figure carving. For a copy of the special instructors' catalog and data on the films, write No. 246 on your Inquiry Card.

Have you thought of using **PYRO LACE** or **PYRO PEARL** in your crafts program? These are pliable, pearlescent braidings that are made in fade-proof, waterproof, jewel-tone colors. It requires no special tools to make unique jewelry in lacy patterns. For information on where to get this unusual material as well as booklets on its use, write No. 247 on your Inquiry Card.

In the realm of art appreciation there are companies that put out colored slides, prints. (continued on page 41)

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ARTS AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Vol. 44, No. 5

JANUARY, 1959

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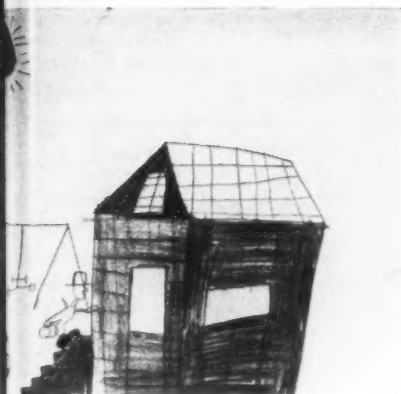
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MAY I BORROW A PENCIL?

Students often find security in working with this familiar tool. Author recommends that we build on this security, help expand their power to interpret their experiences.

By JOHN LASKA

Laboratory School
Indiana State Teachers College
Terre Haute, Indiana



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(1) Young artist needed two class periods to render in pencil a scene near school. (2) Students suffer no dearth of subjects; they sketch each other. (3) A junior's 10-minute sketch is graphic proof of pencil's efficiency. (4) In sensitive pencil line, eighth-grader draws student model. (5) Figure is drawn in line as relaxed as subject. (6) Beginning third-grader proves capable of powerful sketches in pencil.

This morning a sixth-grader came to the art room and asked, "Mr. Laska, can I borrow one of those good drawing pencils, if I return it tomorrow?"

It gave me a great deal of satisfaction to lend Ellen a 5B pencil. She genuinely reflected a thrill of joy as she accepted it. I can recall that I, too, thought that an art pencil was something very special when I was a high school pupil.

With all the excitement that we find in the new materials that our art rooms offer today, it is a refreshing experience to find that our young learners are enthusiastic about working with a pencil. Those classes that have relegated the pencil to a subordinate role are missing an opportunity to explore and expand upon possibly the most intimate art medium familiar enough to be a part of every young pupil's daily experience.

Consider the number of treasured incidents that have been the experience of all teachers at one time or other, in which a self-conscious young artist has brought in some of his art work "for



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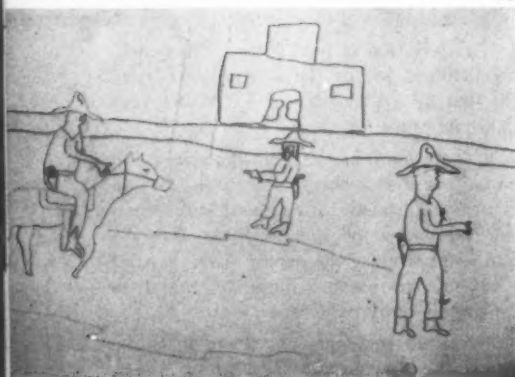
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(7) High school senior turns out this sketch in 20 minutes. (8) Drawing is example of economy of line and value possible with pencil. (9) Varied pressure with pencil achieves expressive line quality. (10) Fifth-grader draws cowboy scene using fluid, continuous line. (11) Bold approach to section of old building shows student has both confidence and skill in capturing the pictorial possibilities of ordinary scenes. (12) Page from sketchbook shows skill that high school senior may develop. (13) Mary made this drawing at age of 15. Now a senior, she has already exhibited oils in competitions. (14) Phil, whose sketch this is, always draws anyone who will stand or sit still long enough.

you to look at". These invitations have always revitalized my teaching and often introduced me to a pupil who had taken an important step as a developing person and as an artist. In retrospect, it seems to me that the major portion of the art brought to us in this type of situation is pencil work.

We all know that all pupils have pencils. It is perhaps less apparent that the young artists who have made these drawings out of class permit us to view only the most select of his works. We are seeing only those drawings or renderings in which the pupil has the greatest confidence and in which he feels most secure.

The familiarity that students display with a pencil is evidenced in other art activities. We constantly hear young people asking if they may draw in pencil first before working with other materials. If we listen carefully to this request we may hear the



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youngster saying something very different. He may be saying, "I am secure when I draw with a pencil."

To the teacher who will listen there is an exciting field of adventure ahead. Build on this security. Expand the pupil's own power to interpret his experiences by investing in as wide a range of pencils as you can get. A secure child is worth the investment as a person and as an artist.

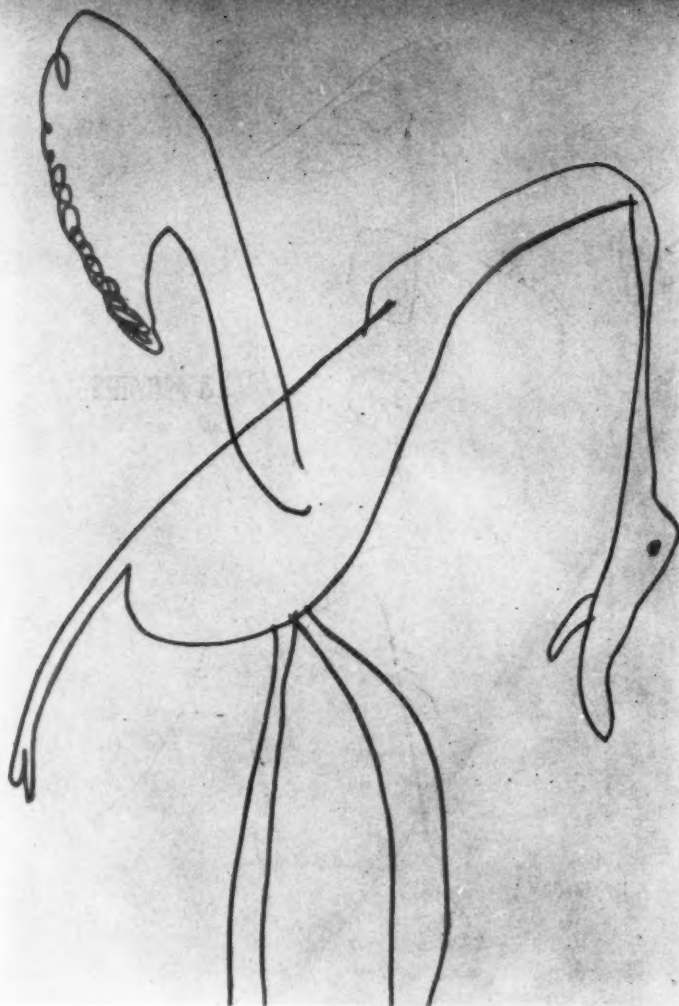
The appeal of a pencil as an art medium is not limited to any specific age level. A very young child will reach as often for a pencil as he will for another medium. My experience in adult education programs indicates that the same frequency of preference for a pencil exists among

(continued on page 40)

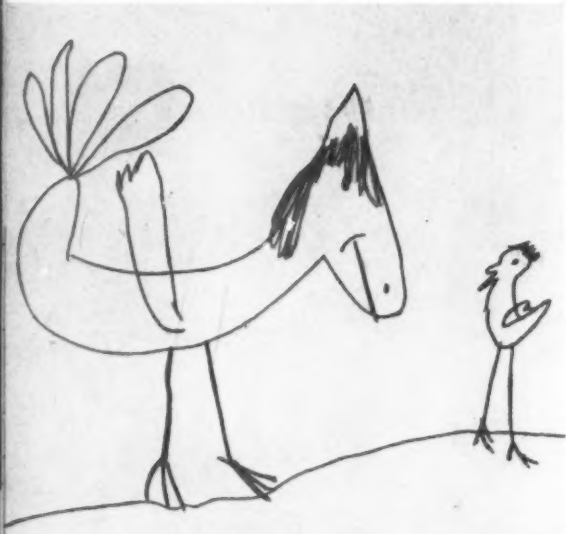
Meredith Draws With Pencil

By **FRED BRIAN**

Department of Art
Illinois Wesleyan University
Bloomington, Illinois



"A heron looks down and flaps its wings."



"Two horses that can fly are practicing flying and talking to each other."



"This is a lovely woman, a queen."

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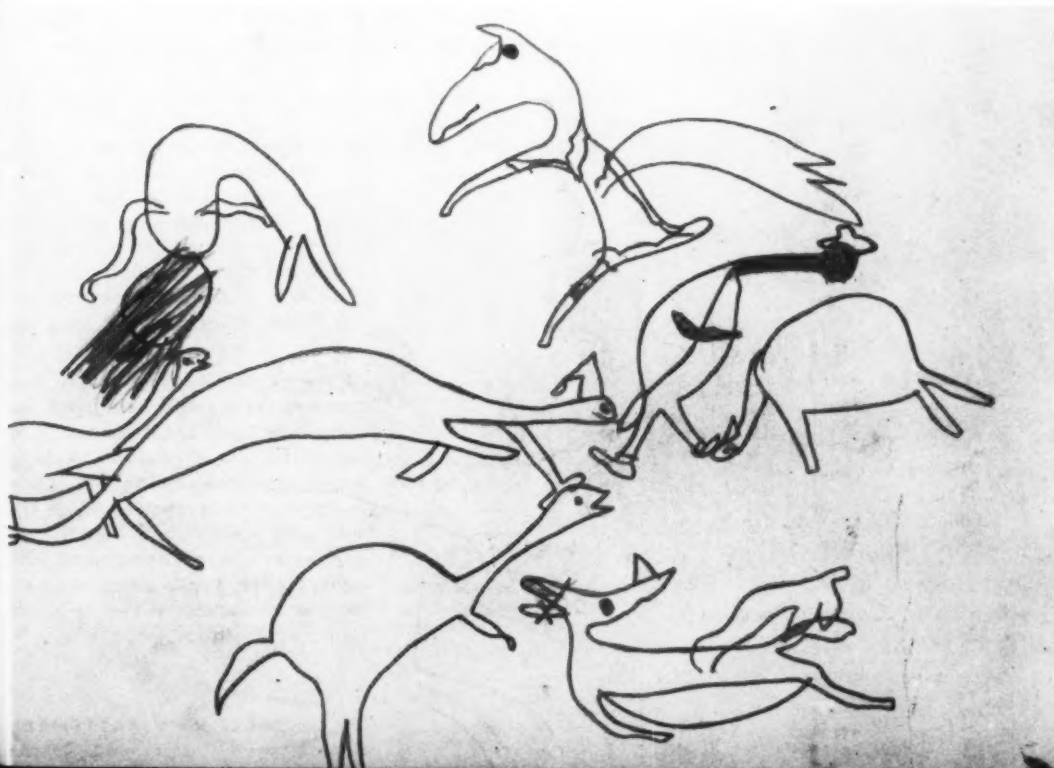
This is the work of Meredith, a four-and-a-half-year old girl. Since she was old enough to sit up she has had access to crayons, pencils, paste, colored paper and typewriter paper. She also owns a small set of water-colors but her preference has always been for pencil and paper. She has had no interference or instruction from anyone. Her own intense interest in animals plus a fantastic imagination and quick observing eye have provided her with all the motivation she needs.

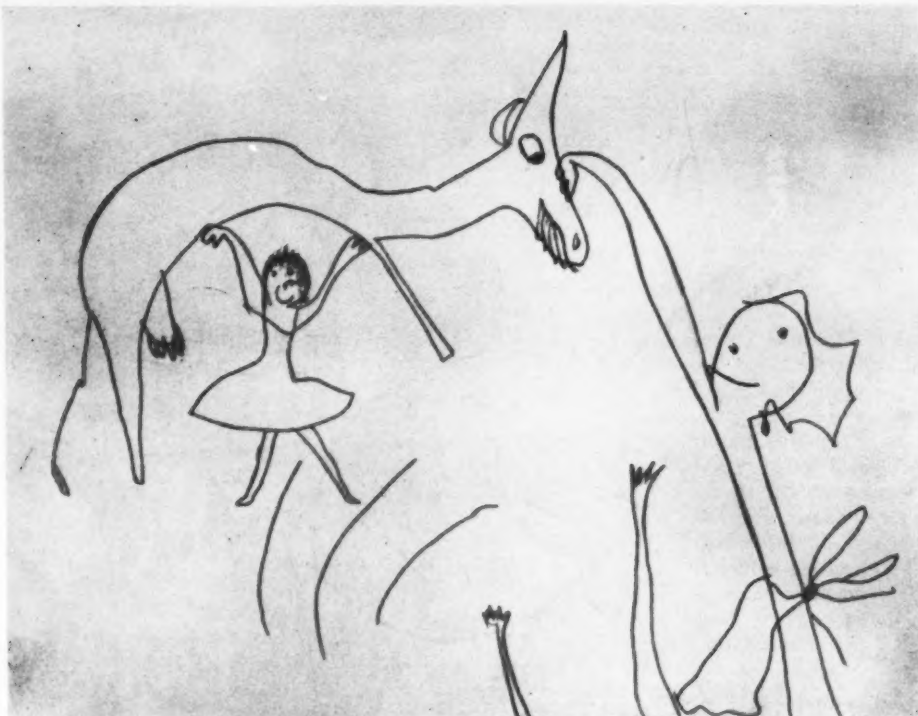
She works almost entirely in line, using a great deal of white space. She never heard of the term "negative space" nor has she any conscious



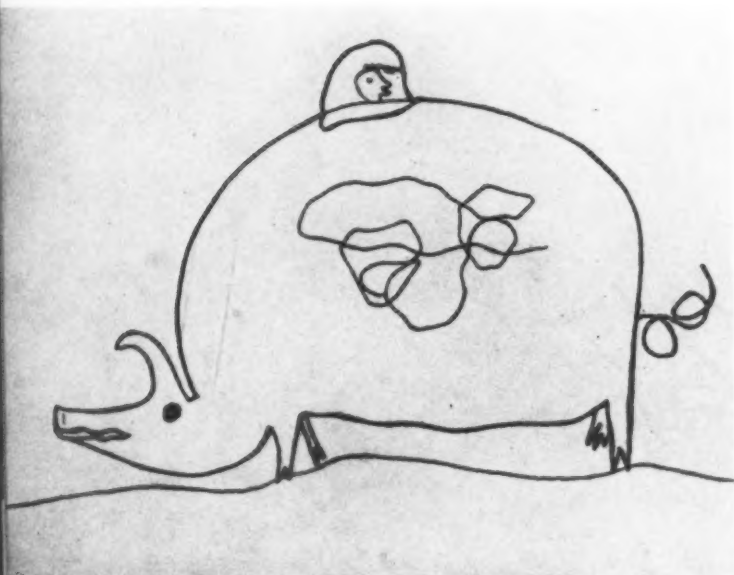
"Because the colt has stiff legs, a mother horse takes her colt on her back."

These are various animals going around in circles. You can easily pick out the turtle, horsefly, fox and dinosaur.





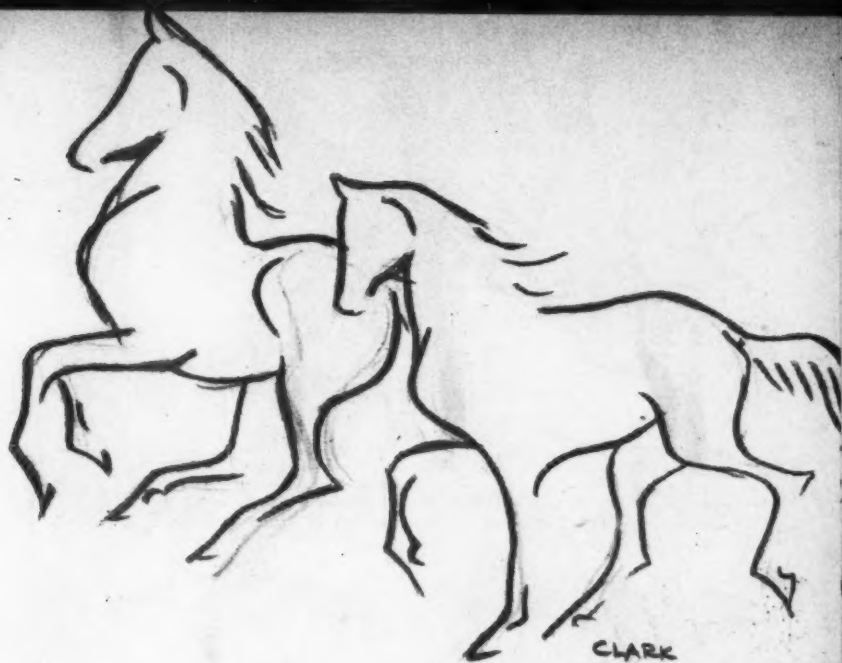
"A girl crawls underneath a cow because she couldn't get through any other way. Another woman is petting the cow."



"Here is a pig with bubbles. A chicken is peeking through the bubble on top."

awareness of this concept. But intuitively, as do mature painters and most children, she employs it in her drawings. When she has said all that she can say with a few of her little creatures floating here and there over the page, she flips over a new sheet on her pad of typewriter paper and tackles the problem again. Or perhaps the new page brings a different problem. She frequently regards her drawings as stories with very live characters doing very definite things. She expresses a distinct action with her pencil and there is no doubt in most cases as to what the different animals are doing—flying, running, jumping, walking on tiptoe or swimming.

At present she is very much subject matter-centered, with each motif or element being of great importance to her. When she attempts a painting, her concern is still with fish, birds or animals, and their relationship with each other in real life. She almost never fills in a background with color. Possibly this is the reason why the line concept inherent in the pencil medium is most significant to her. •



2

The Pencil Is Basic

One girl's interest in art and love for horses combine in portfolio of polished work in basic medium. She says pencil drawing is not complicated but not simple either.

By LINDA CLARK

Age 17, Grade 12B

Pencil is generally the first medium the young artist turns to after graduating from crayons. An inexpensive, compact, uncomplicated tool, the drawing pencil facilitates on-the-spot sketching.

Pencil is a "basic" medium. That is, most ideas are first planned in pencil. It is a very convenient method of blocking in form, shadow, and texture. Since pencil can be erased, minor corrections are not difficult to make. The black and gray

(1) Author tries to catch some of grace and spirit of moving horses. (2) Large drawings of individual parts build skill in drawing whole animal. She has difficulty with nostrils, makes these studies in order to understand their construction. (3) This is classic study of fine horse in a hackamore.



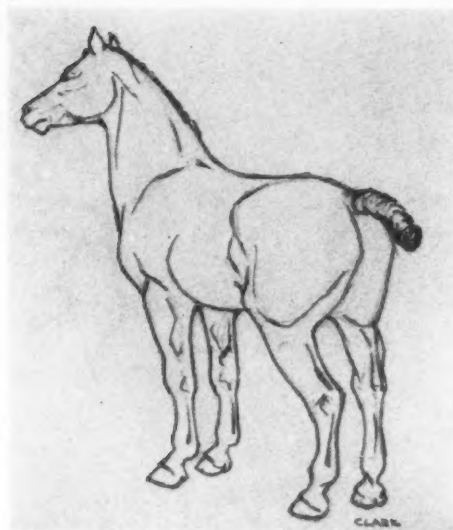
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(4) Unblended pencil strokes give shaggy look to horse's coat. (5) Difficult angle, movement, personality challenge pencil of artist in this drawing. (6) Another study is made to show musculature. (7) Author catches attitude of resentment in spirited horse. (8) Continuous line gives feeling of motion.

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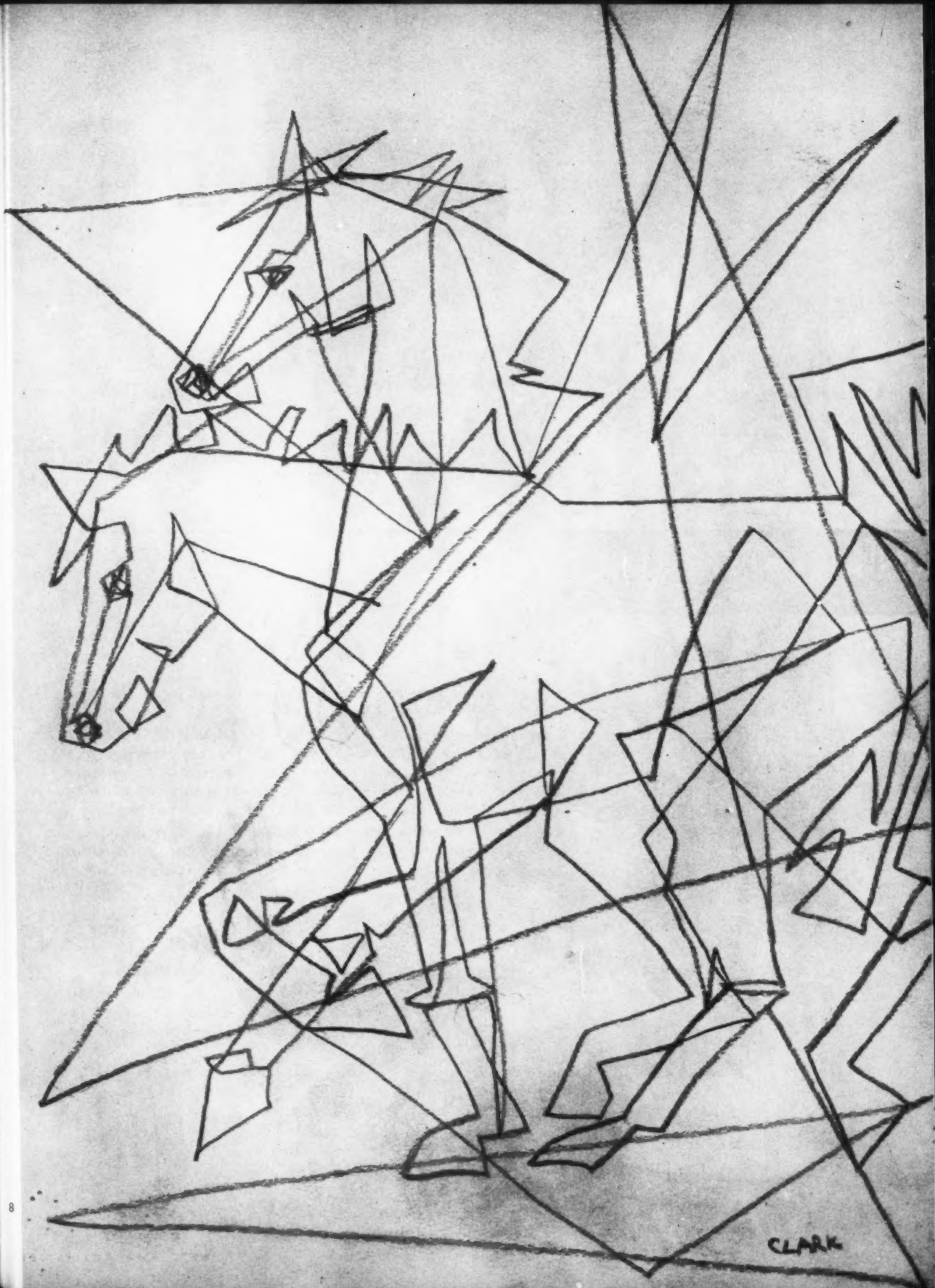
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tones of pencil work naturally give the artist skill in a graphic type of drawing, in emphasizing dark and light patterns and shape.

Although pencil drawing is not a complicated process, I feel it is not so simple as some persons would have you believe. It is a medium that depends on sound basic construction, for there will be no color effects to compensate for weak drawing. There lies the challenge. ●



CLARK



HORSE—Linda Clark

JUNIOR ART GALLERY

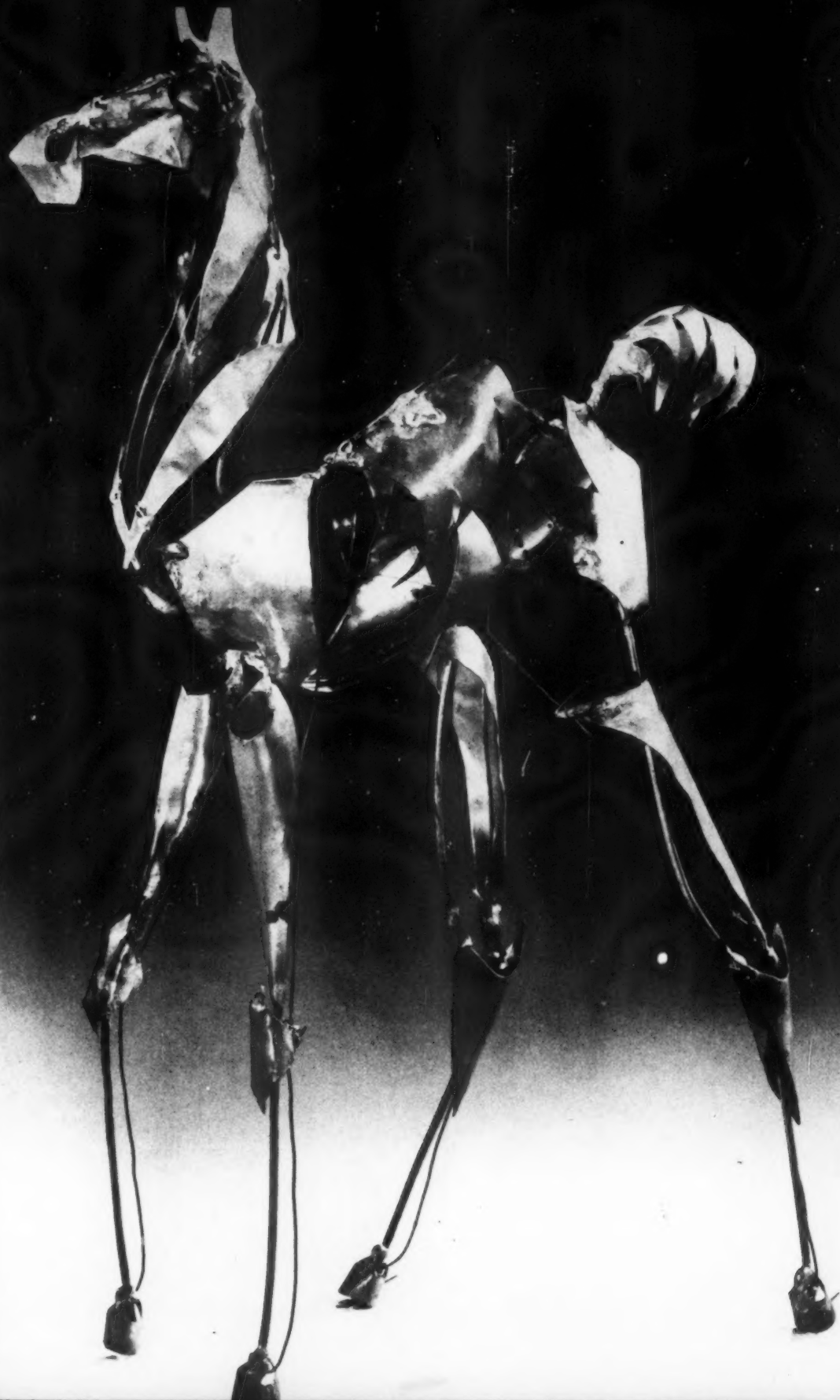
From the age of three and in fact all the way through junior high I was “horse crazy” as the saying goes.

Coupled with my love for drawing and painting, inevitably a good deal of my art work turned out to be horses of every shape, size and color. While I think I can safely say that by this time I have branched out into other subjects, I find that all my early study of horses has given me a good background in such things as animal anatomy and psychology.

The horse is still my favorite animal, and my latest effort at capturing some of his spirit—in wire, copper and solder—has been an interesting and absorbing project.

Linda Clark

Age 17, Grade 12B
Saturday Morning Advanced Special Class
Cleveland Museum of Art



"Pencil sketching helps us 'perceive' what we 'see'—things we may never have noticed before. Our everyday surroundings take on a new significance. We learn 'the world is full of a number of things'...

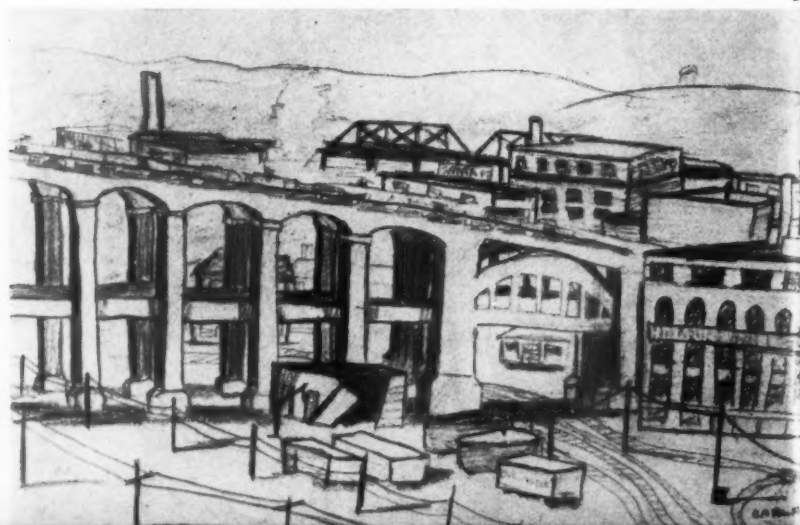
...AND I WOULD SEE THEM ALL!"



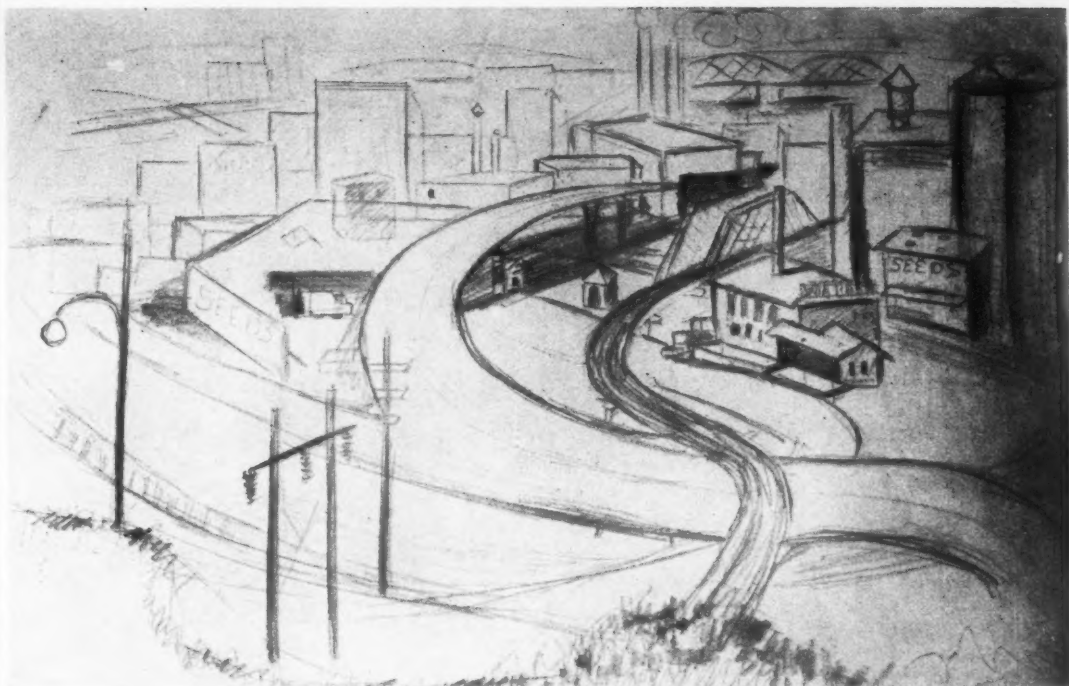
By **LUCILE H. JENKINS**

Art Teacher
Van Horn High School
Kansas City, Missouri

(1) Student spent week end in country, brought back several sketches of this nature. (2) One girl, taken by this dual bridge, emphasized it in her sketch. (3 and 4) Of panoramic view of city's industrial section from which Jerry made his sketch, he said, "After I quit looking and let my eyes see, then I could begin to sketch."



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"Which part of your high school art work has been of most benefit to you?"

This question was put to a young man several years after he had graduated from high school and was well established in his career as an art educator.

His answer was prompt and decisive, "Pencil sketching."

Yes, the high school art student considers the pencil one of his most important tools. It is the one tool he comes equipped with on the first day of school. So we take advantage of this fact and begin at once to sketch. For several days we go out of the building as a group. We go across the street or down the block and sketch buildings or groups of buildings, trees, mail boxes, telephone poles, people—anything that may catch the eye. For the beginners it is a new experience to sketch out-of-doors on the spot and they often need help and much encouragement to get started. The more advanced students brush up on their drawing and add more subject matter to their sketch books for future use. But for all, it is a time to record what the eye sees and to become aware of the fact that drawing means much more than merely "looking".

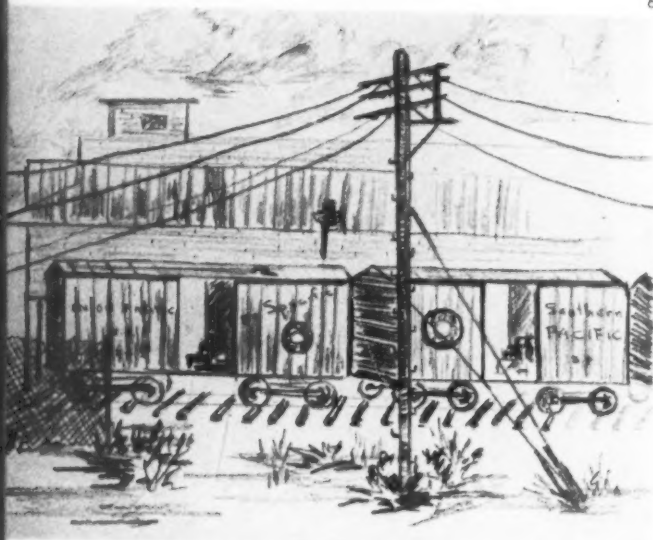
We constantly emphasize that a good sketch, like any other creative work, is organized. It begins with a design rather than the assembling of a mass of details. One of the first things a student learns is that the whole purpose of sketching is to make an interesting drawing, rather than a realistic representation. So he may take liberties with the subject. Areas of dark and light may be shifted or objects



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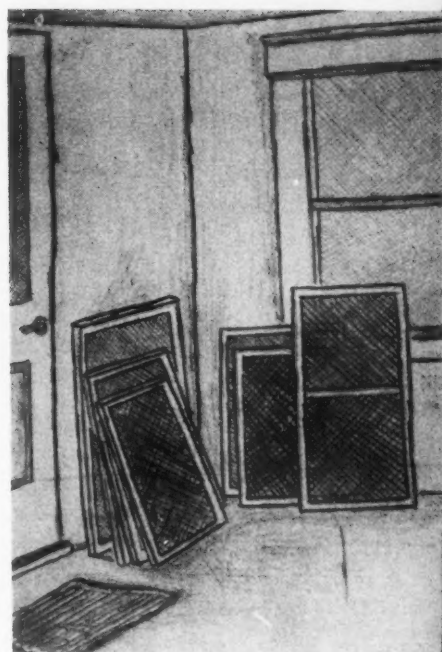
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taken out or added whenever necessary to make a more pleasing composition or design arrangement. The finished sketch should show an interesting pattern of dark and light, either shadows or tonal areas, or both.

When students paint, draw, design prints and so forth, they refer to their sketch books for subject matter. They soon learn that the success of much of their art work in all media depends on the material they have in the sketch books. We emphasize the importance of making quick sketches on the spot, recording only essential lines, then later adding necessary details. Those students who fill their sketch books with a variety of subject matter learn that the key to new ideas is sketching.

I recently asked my students to write a summary of the value of pencil sketching. This is the idea one 11th grade boy presented:

"Sketching increases the power of observation so that one learns to appreciate the world around him. We learn to *perceive* what we *see* and so become aware of form, lines, color, texture and the design of things we may never have noticed before. Our everyday surroundings take on a new significance and the hours in the day are not long enough to see all that our eyes would tell us—"for the world is so full of a number of things"—and I would see them all!" •



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(5) Every student in art class sketches corner across from school at least once. (6) Boxcars intrigue one 12th-grader. (7) Quick sketch of switch engine and signal tower later was subject for water color painting. (8) When students start sketching they're apt to sketch everything, gladly pose for each other. (9) So simple a subject as window screens turns into interesting pencil composition. (10) Young artist whose sketch this is shows ability to dramatize ordinary scene.



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Sly humor that put watch on wrist of angel in St. Martin group shows in many other works of Milles.



Milles started "St. Martin of Tours" at Michigan's Cranbrook Academy, continued at his estate in Sweden, finished at Rome's American Academy.

ST. MARTIN OF TOURS—Carl Milles

ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

The fountain of "St. Martin of Tours", the last work of the Swedish sculptor Carl Milles, was unveiled in Kansas City, Missouri, this past fall. It was dedicated to the memory of Kansas City's Philanthropist William Volker.

The main figure of the memorial is a large equestrian statue of St. Martin of Tours cutting his cloak in half to share it with a beggar. The monument may be considered a memorial to Milles as well, for this final work exemplifies the classic beauty that led the British critic Stanley Casson to call Milles "the sculptor par excellence of the 20th Century." It was commissioned in 1950 for \$125,000.

In a letter in 1955 to Sigmund Stern, chairman of the William Volker Memorial Committee, Milles wrote: "Artists from all over the world think it is my most interesting work. To me it has been the most difficult statue I have made."

Milles died in September, 1955, at the age of 80, a few weeks after completing St. Martin of Tours. His works are chiefly monuments, heroic figures, and fountains. From 1920 to 1931 he was professor of the Swedish Royal Academy of Arts in Stockholm. In 1929 he accepted the post of director of the department of sculpture at the Cranbrook Academy of Art, Bloomfield Hills, Michigan. He remained there until after World War II, returning to Sweden each year to spend the summer. He became a naturalized citizen of the United States in 1945. He left his

home in Stockholm, with its hundreds of pieces of sculpture and paintings, to the Swedish government to use as a museum.

Milles' work is represented in the major cities of Europe and the United States including Stockholm, Goteborg, Malmo, Berlin, Hamburg, Moscow, Venice, London, Worcester (Massachusetts), Chicago, New York, St. Paul, St. Louis and Wilmington (Delaware).

Probably Milles is best known in the United States for his huge "Wedding of the Rivers", erected on Aloe Plaza in St. Louis in 1940. Nineteen heroic nude figures depict the meeting of the Mississippi River with his bride the Missouri River, who is attended by a troop of playful Naiads and Tritons.

Milles excelled in fountains. His "Fountain of Faith" for the National Memorial Park in Falls Church, Virginia, contains a group of 38 figures. It stands in a pool lined with polished dark granite, each statue set on a slender stalk above water level so that they seem to drift and float across the calm water. It took 12 years to complete and was commissioned at a cost of \$250,000.

Milles finished more than 100 works in his lifetime, many of them consisting of ten or more large figures. He designed more fountains than any other sculptor of his time and, with the exception of Giovanni Bernini, as many as any of the sculptors who make Rome a city of fountains. •

In last work completed by Swedish sculptor, St. Martin is central statue. Other figures are two angels, faun and beggar for whom St. Martin divides his cloak with sword.



LETTER FROM SWITZERLAND

By **MAX L. KLAEGER**

Munich, West Germany

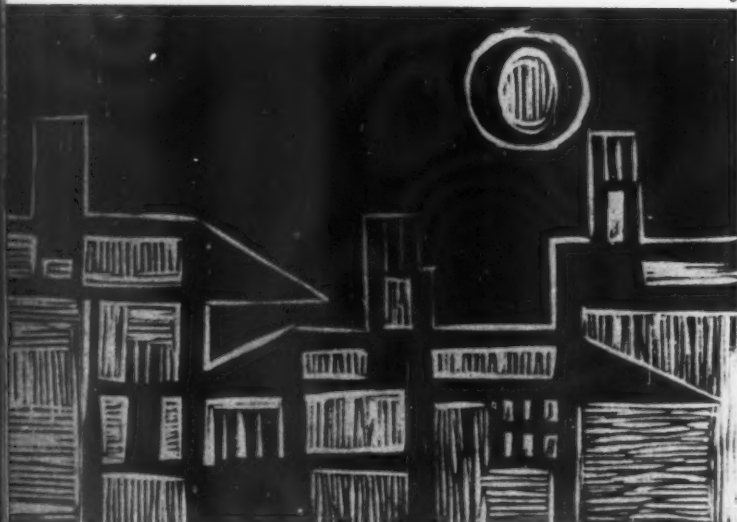


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Four years after convening at Lund, Sweden, the International Society for Education through Art (FEA) met again at Basel, Switzerland, from August 7 to August 12, 1958. Almost 1000 art educators from 22 countries (including Japan, the U. S., Czechoslovakia, Israel and Finland) crowded the Basel fairground and a Basel university building. Mr. Erich Müller and his colleagues from the Society of Swiss Drawing Teachers put in a tremendous amount of work preparing and conducting this well-organized convention. The city of Basel, too, showed great generosity in providing a select banquet for the convention speakers and in offering street-car passes at a greatly reduced price.

On the first day the audience heard the opening speech by Professor Portmann, noted biologist of Basel University, on "The Existence and Unfolding of the Visual Sense as a Problem of Education". In the afternoon the convention exhibition on the fairground was opened. The second and third days were filled with workshop courses and reports on a wide variety of subjects. The third evening was reserved for a rich entertainment program, including a play presented by a Zürich high school that captivated the audience. On Sunday, excursions to the environs of Basel and into France were conducted. During the fifth day several main lectures as well as a members' session of the FEA took place. This was followed on the last day by additional lectures and a concluding general discussion. The main speeches of the convention were simultaneously translated (the official congress languages were German, French and English). The workshops and reports—divided according to language groups—dealt with such widely differing

(continued on page 30)



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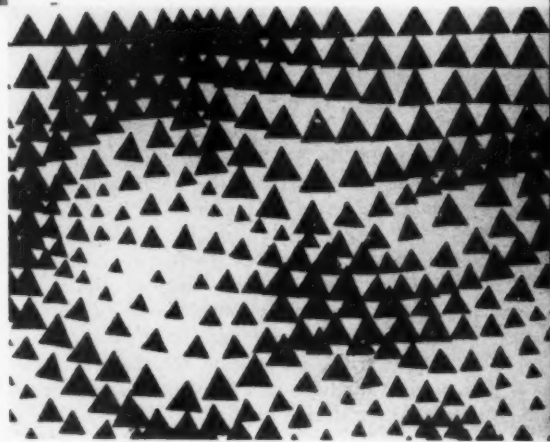


Exhibition comprises art work from kindergartners up to teacher-trainees: (1 and 6) East German linoleum cuts; (2) "Passing Locomotive", called American style; (3) linoleum cut by West German, age 16; (4) plaster relief by Swiss student: "City Symbols of Basle"; (5) tempera painting by group of 13-year-old East Germans: "Our Agricultural Production Cooperative"; (7) West German junior college student's cut paper "Abstract Play".

4



5



7

KID STUFF COMES INTO ITS OWN



Group of sixth-graders lay on vivid tempera, their liking for fantasy shown by subject matter—rugged castle on steep cliffs.

Pinellas County now supports elementary art program, school board stands ready to allocate funds for new housing for what they previously regarded as "useless frill".

By JUNE MORGAN HURLEY

Last spring in St. Petersburg, Florida, art emerged from the hidden recesses of the public school classroom to be spotlighted and explained to the citizens of the community in an exhibit titled simply: "Children's Art in Pinellas County". The results of the first elementary art show were these: an amazed public enthusiastically supporting the current art program, school board members ready to allocate funds for the program they previously regarded as a "useless frill", recognition for the five hard-working art resource teachers, and the construction of a building to be used as a materials center.

The Evening Coterie, a local woman's service club, laid the plans for the exhibit, and worked with the art personnel of Pinellas County to produce a true picture of art's role in the elementary school.

Two major sections were featured in the exhibit. Showing the developmental process of art growth (as summed up in *Creative and Mental Growth* by Viktor Lowenfeld) examples of art work with appropriate explanations composed the first section. The second section was devoted to examples showing art's role in enriching the other areas of the modern school curriculum.

Art Shows Child Development

The Scribbling Stage showed the normal development of the two- to four-year-old. Beginning with a progression of scribbles, the child finally names or tells stories about his drawings.

In the Preschematic Stage from four to six the child begins making oval motions that resemble body parts. The figures



Big board displays many media: string and tempera combined for texture, toothpick drawings, cut paper pictures. Great Indian chief Cochise is made from scrap and plastic.

Social studies murals showed the life of early civilization or the vegetation of early Florida. One Egyptian mural was done in the static technique of a Pharaoh's tomb painting. Hand-painted Japanese lanterns, pictorial maps and three-dimensional dioramas showed the cultures of many lands.

Scientific drawings, dried seed and pod arrangements, and undersea murals were examples of science correlated with art.

Creative designs made to music showed the effects of rhythm and emotion of classical music.

Health and safety posters, charts, mathematical drawings, notebook covers, ceramic prehistoric animals and a paper mache dinosaur were just a few of the highlights of the display.

Eggshells, buttons, shells, feathers, magazine pictures, tempera, starch, detergent and punk bark were included in mosaics, collages and all forms of constructions.

The striking revelation of the display was how closely the

may float in the air and may be of any color the child fancies.

Occurring from seven to nine years is the Achievement of Form Concept. Some parts of figures may be exaggerated but they are firmly anchored to a base line, and the child's colors conform to reality.

The Dawning Realism or "Gang" Age, from nine to 11 years find the child trying to make everything look "real". He loses confidence because he is unable to duplicate exactly his environment. His figures become stiff and too detailed. This is the period in which he enjoys group work on projects and murals. Crafts are enjoyable because he is interested in experimenting with many different media.

On the threshold of adolescence, from 11 to 13, the child enters a Pseudo-realistic Stage (wildly imaginative). He works diligently to perfect the finished product using light and shadow to give his pictures a definite three-dimensional quality.

Levels of child development as defined by Lowenfeld were substantiated with examples of children's work. Explanatory material accompanied each stage.

Art Embellishes All Curriculum Areas

The second portion of the display showed art and its inter-relationships with other areas of the school program.



Orchestral instruments take on new meaning for fifth graders who constructed pipe-cleaner symphony. This activity preceded special school concert of St. Petersburg Symphony.

art expressed and was colored by the children's environment. Everywhere were evidences of swaying palm trees, sun-washed beaches, shells, sponges, sea-life and all the natural vegetation of the Florida Gulf Coast.

Art For Every Child

"Children's Art in Pinellas County" gave a cross-section of the modern trends in art education as they are taught in the public elementary schools.

"Art opportunities are available to all children, regardless of ability," said Mr. Werner E. Stickel, Pinellas County Director of Elementary Education. "We realize that art is all around us, and that an appreciation of the world's beauty comes from a participation in art activities.

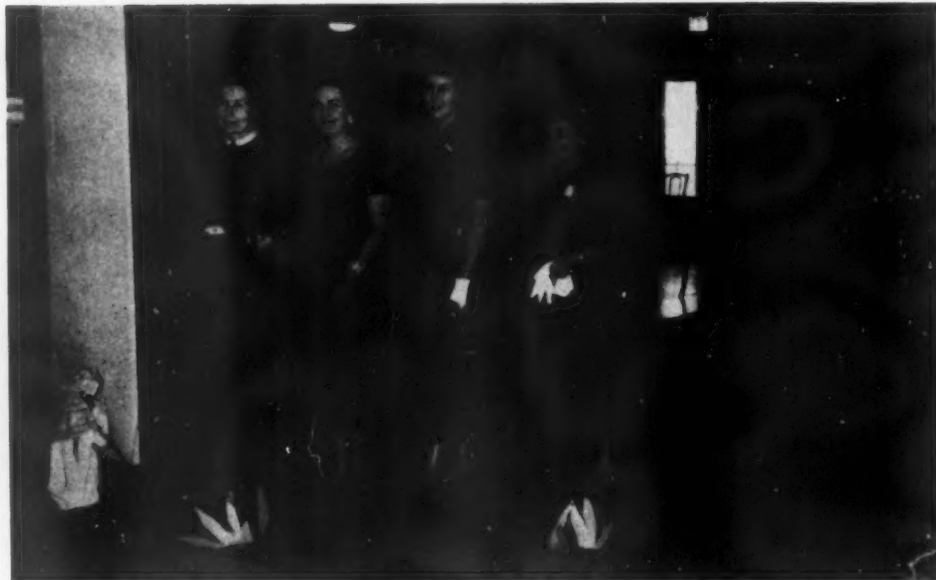
"The art teacher of today encourages all of her students to be creative. They must express themselves, not mimic the teacher's technique. Her new role is one of guidance. She leads the child but doesn't change his work. She is evaluating the child in terms of mental and emotional growth shown in his work."

Mr. Stickel summed up the philosophy behind the display by saying, "Creative art is not undisciplined art. It is

meant to help a person to express himself in another language. There is freedom, enjoyment and a feeling of release that comes to all who participate. The outcome of these new art trends will be the forming of a society that takes pleasure in surrounding itself with pleasing homes, landscapes, interior designs and apparel. A new appreciation will also be developed for the art treasures of long ago and for the perfection of nature. The former spectators will become participators. Art is a medium in which everyone can find satisfaction."

St. Petersburg's public obviously enjoyed this glimpse of modern trends in art education. Many persons were surprised at activity that they had not known existed. They went away pleased that today's art teachers evaluate boys and girls according to their characteristic patterns of normal growth, providing them with a multitude of unusual media and a bushelful of encouragement.

"Children's Art in Pinellas County" was the first step in putting art's best foot forward and emphasizing the goal for which art educators strive: a more art-conscious world of people who get enjoyment and relaxation from their own creativity. •



"C'mon, Sam," says Eddie Arab as he leads eight-foot paper mache dinosaur, to the delight of Pinellas County parents. Many of them were previously unaware of the nature of school art.



APPLE-CRATE ENGINEERS

By **ROBERT STEWART**

M. B. Henderson School
Dallas, Texas



Engineers first work out problems on paper, correct mistakes in structure and operation before it's too late.

The assumption that apple-crate engineering and sixth-grade boys' interest in building go hand in hand developed an interesting and rewarding experience in my art class.

Believing that all boys are embryo engineers, I presented them with the problem of building a machine or invention that would work. To create interest, we discussed various mechanical applications familiar to boys of 10 or 12 years in their everyday experience. The mechanics of the bicycle, simple gear-type operations, the principle of the lever and others came up for consideration. We used the term "transfer of mechanical energy" when we discussed the movement of energy or change of motion from one mechanical part to another. As the boys came to understand this term and its application we developed plans for some "Rube Goldberg"-type machines on the blackboard. The boys were carefully shown that so long as we stay within the logical limits of our term "the transfer of mechanical energy" the machines will operate successfully.

The next step was the boys' development of their own plans. Some of them wanted to team up and three to a



Problem of building machine or invention that would work brings up for discussion various mechanical applications familiar to boys of this age, particularly principle of "transfer of mechanical energy".



Construction takes place in art room with only simple available hand tools: pliers, drills, coping saw, hammers.

"Now when you drop this thingamajig, the little whatchamacallit goes, too..." Well, it seems to work, on paper, anyway.

group seemed most satisfactory from the standpoint of sharing ideas. Their plans were developed on standard manila drawing paper. (At this stage, the boys have to be firmly convinced that the plans must be carefully worked out first; then when the plans are followed the machine can be assembled with accuracy.)

No restriction was set on the types of machines the boys could make. The only requirement was that the machine had to operate successfully when finished. Limitations as such were determined somewhat by the materials that were





"It's not very dangerous; you just have to watch out for that first mouse trap." Boys take great pride in their machines and enjoy explaining to others exactly how they operate. No restriction was set on type of machines the boys could make.

readily available: string, glue, small nails, clothes-hanger and baling wire, mouse traps, cardboard, etc. The basic structural material for the machines was apple-crate wood which was chosen for ease of working and availability.

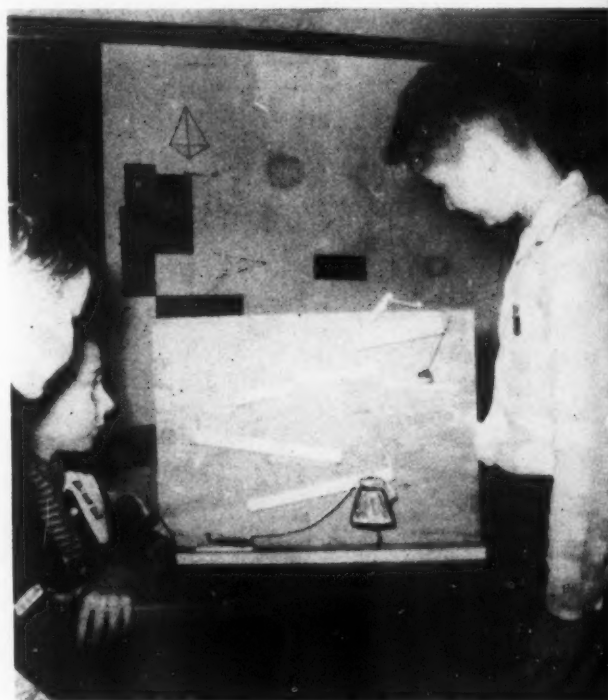
In the planning stage, the boys devised some unique names for their machines: Balloon Popper, Bubble Gum Server, Automatic Bell Ringer, Glider Shooter-Off and others that seemed limited only by the individual's vocabulary!

Once the plans were developed and the mistakes, if any, corrected on the plans, the boys began collecting materials and construction started. Interest was progressive; each day every boy became more and more sold on his particular machine.

During the planning and construction of the various machines my role was that of consultant. I did not help the boys in the building of the machines, but only made sure that each boy understood what he was doing and if he was on the right track in solving a particular problem. Most of the mistakes were discovered and corrected during the planning stage. Of course there were corrections and changes to be made during the construction of the machines, but they were generally structural in nature. Here is the importance of insisting that the boys develop a careful set of plans and follow them to the letter. The actual construction brings out very clearly the importance of a pre-determined plan.

All work was done in the art room with only the simple hand tools available: hammer, pliers, drill, coping saw and other simple hand saws. There was a storage problem to contend with

(continued on page 40)



Young apple-crate engineers learn value of accurate planning but most important gain in project lies in each boy mastering particular problem in his own way.

We Solved the Lamination Mystery...

...with flowers from last year's hat, a handful of other knickknacks.
Kleenex and wax paper, generously sprinkled with imagination—and glue.

By EDITH BROCKWAY

Fourth- and fifth-graders of the Muffley School in Decatur, Illinois, are the first to create laminated transparencies, making and remaking many grave decisions in process.





Children artistically group artificial flowers, rickrack, paper straw, sequins on wax paper within area of Kleenex.



Second half of Kleenex goes over design and milky solution of plastic resin glue is applied, holding all to wax paper.

Art teachers and art directors constantly put their heads together to think up different media and materials for youngsters to try. One of these new and different ideas is the making of laminate-it-yourself transparencies.

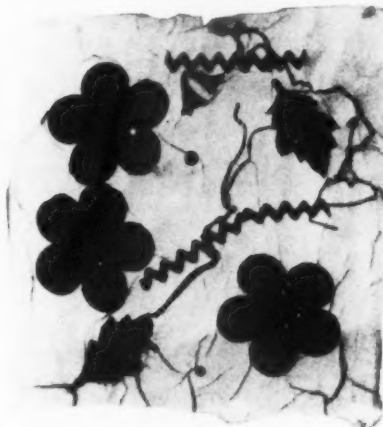
This past year Erma Gloria Johnson, the Art Helping Teacher in the elementary schools of Decatur, Illinois, demonstrated and exhibited the art of making laminated transparencies to most of the fourth-, fifth-, and sixth-grade children in the city. In the hands of creative teachers and students many interesting variations in construction and uses can be realized.

To set the area of the design a divided sheet of Kleenex is laid under a larger sheet of waxed paper. The other half

of the Kleenex is saved for the top of the design. Within the area of the Kleenex, on top of the wax paper, an arrangement of colorful articles (ranging from rickrack, divided artificial flowers, leaves, cutouts, string and sequins to Cheerios and buttons) are laid out. Over this is gently laid the second half of the Kleenex, matching the half already beneath the design. A milky solution of plastic resin glue and water is then rolled on with a large soft brush, dipping often so the Kleenex will not tear. After the Kleenex has been thoroughly soaked with the glue the design is ready to dry. This takes about 30 minutes. It can now be framed or taped to the window where light shines through it.



When thoroughly dry, transparencies may be taped to windows to decorate room or perhaps cut into interesting shapes and hung on bamboo in mobiles.





Carol Jo, age 10, shows face, candy and teeth in chalk with bold lines, strong color.

PUTTING TEETH INTO ART CONCEPTS

By DOROTHY POWIS MARCUSE

How can we help children to become aware of the structure of the human body in such a way that they will want to include their newfound knowledge in their pictures?

In his book, *Creative and Mental Growth* (Macmillan, New York, Revised Edition, 1952) Viktor Lowenfeld describes a way of increasing children's awareness of one important aspect of the body, the teeth. By helping children to become aware of their teeth, he opens up for them a far greater range of possibilities for representing the mouth. Over a period of several years, I have tried out Lowenfeld's suggestion with four different groups, a total of about 50 children, ranging in age

from six to 12 years. In each case it was most successful. The procedure, very slightly modified from Lowenfeld's, was to give each child two hard candies, with instructions to wait until everyone was ready. The children were then told to put one candy in their mouths and to crunch it as hard as they could. The other candy they could keep to suck later. (This was because some children had objected to crunching because they wanted their candy to last a long time!) As the children crunched, a few questions were brought up, such as "Does it feel different from chewing gum or chewy candy?" but nothing at all was said to the children about teeth. They were then asked to "make a picture about eating hard candy". The interesting thing is that, with very few exceptions, the children invariably put teeth in their pictures after this experience.

With one group of eight children, I made a small before-and-after experiment. The children were first asked to "paint a face, any way you like". No one put in teeth. Immediately following this they were given hard candy to crunch. They were then asked to paint a second picture, this time "about eating hard candy". All but one of the eight children put teeth in their pictures.

What makes this procedure especially attractive is that, while the teacher is the one who arranges the situation, it is the children who do the discovering. The children consistently enjoy this activity, and as the illustrations suggest, find many individual ways to express their experience. •



Seven-year-old Robert's pencil and chalk drawing captures lighthearted quality of this art lesson. All work showed that children enjoyed it.

Nine-year-old Bobby's interpretation is in tempera. Drawing faces much later, students carried over awareness of teeth this lesson gave them.



ALEX L. PICKENS

Instructor in Art and Art Education
University of Michigan, Ann Arbor

■ What is happening to the best young minds in our schools? How can you identify them and what can you do for them?

These are two of the questions raised and answered in a recent publication issued by the National Education Association titled "Finding and Educating the Academically Talented Student."

The report is the result of a year-long study sponsored by the NEA in which 200 leading educators from all parts of the U.S. participated.

Generally the conferees recommended that the talented student be educated within the American high school, typically called the comprehensive high school. Specifically it is recommended that the talented student take a full course of the academic subjects during all of his four high school years. Talented students should be grouped in classes with others of like ability.

In writing the summary of the conference, **James B. Conant**, president emeritus of Harvard University, included these findings and recommendations: "Identification of talented youth could and should be made in the eighth grade or even earlier, and such youth should be given stepped-up high school courses . . . Sufficient counseling manpower should be available at all levels to advise personally with parents of talented children and help those parents develop appropriate attitudes and techniques . . . More than two full years should be given to the study of any foreign language; . . . three years of mathematics should be taught; . . . all talented youth (should) take at least three years of science and those with a special interest, a fourth year; and . . . three years of social studies (should) be given the talented."

Copies of the 160-page report may be obtained from the National Education Association, 1201 16th St. N.W., Washington 6, D. C.

■ The W. K. Kellogg Foundation has announced that the University of Oklahoma will be the site for the fifth Center For Continuing Education to be established with the Foundation's aid.

The new center will serve a southwestern area with a population of about 11,000,000 persons. Present plans are being made to offer lectures, workshops, forums, seminars and short courses for adults seeking to improve their professional, trade or lay interests.

Instead of one large structure the center will consist of a series of small buildings including an administration building with an auditorium, a dining hall, housing for large and small groups, and a television unit linked with the University's Medical School.

Other Kellogg Centers For Continuing Education are at Michigan State University, the University of Georgia, the University of Chicago and the University of Nebraska.

■ A nation-wide poll of teen-agers indicates that they have much more interest in their studies than they are given credit for.

The opinion sampling of more than 11,000 students was planned by **Dr. Harry Deane Wolfe**, Professor of Marketing at the University of Wisconsin. The survey was carried out for Scholastic Magazine in 284 junior and senior high schools of all sizes and kinds. Nearly 95 percent of those students polled thought good marks were important to their futures, and eight out of ten said the most important factors in success in life would be hard work, intelligence and personality, in that order. At the bottom of the list were money and influential friends or relatives.

One-third of the students thought good marks were important for popularity. Nearly two-thirds thought marks made no difference and two per cent felt good marks were a liability when it came to popularity. Nearly 60 per cent felt "fairly sure" they knew what their careers would be and another 13 per cent were "absolutely certain".

The most desirable courses, as rated by the boys, were mathematics, science, and "occupational courses". With girls, secretarial courses led, with English second and science third.

Statements from many school administrators indicate that the survey answers are more than superficial. There seems to be a definite trend toward a serious attitude among teen-agers.

■ Under the heading of "I went to school too soon" you might want to file this recent news release:

A traveling high school that will take its students around the world has been given a provisional five-year charter by the New York State Board of Regents. Known as the International School of America, Inc., with headquarters in New York City, it will start its first global tour in October, 1959. The trip will include 26 days in the United States, 103 days in Europe, 93 days in Asia and the Far East with a return date of May 20, 1960.

Courses will be offered at the twelfth-grade level and include humanities, world history, science, and French or German. The students will travel in a group with their teachers and will be given living accommodations at foreign universities, youth hostels and small hotels.

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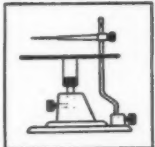
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THE POTTERY WORKSHOP
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■ A packet of educational materials on South Asia, intended for use by elementary and secondary school teachers, is available for \$1 from the Asia Society, 18 East Fiftieth St., New York City.

■ With the trend toward more quality in teaching at all levels the report by Theodore Caplow, University of Minnesota, and Reece McGee, University of Texas, in their recent book *The Academic Marketplace* is noteworthy.

Only four per cent of 371 college professors and administrators checked in a recent survey believe that the test of a college teacher's ability lies in the way he teaches. One-third of the group said that the worth of a professor should be measured by the number of specialized papers he publishes in scholarly journals.

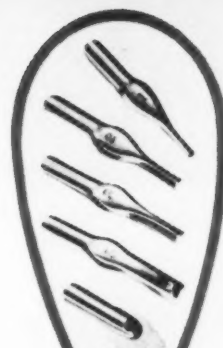
The remaining 63 per cent of those queried, the authors assert, gave answers so confusingly worded that "it is impossible to state what criteria are being used" to judge a teacher's ability.

■ People still continue to go to college, however, and if current trends continue, by 1975 more than one-half of the nation's adult population will have had at least a high school education and almost one-tenth will have received a college degree. This information is reported by the statisticians of the Metropolitan Life Insurance Company, who note that American educational levels have been rising steadily since World War II.

Last year, a company study shows, more than two-fifths of the nation's adults over age 25 had at least a secondary school education, as compared with only one-fourth in 1910.

■ Dr. Mayo J. Bryce has been appointed to the position of Specialist, Education in the Arts of the U. S. Office of Education. Dr. Bryce is well known in the field of art education and is past president of the Pacific Arts Association. Before assuming his duties in the Office of Education, he was professor of art and education at San Francisco State College.

■ Miss Oleen Williams, President of the Georgia Art Teachers Association has been appointed to the newly created position of Supervisor of Art for the State of Georgia.



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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

CHILDREN LEARN AND GROW THROUGH ART EXPERIENCES Illinois Curriculum Program Bulletin C-4, Published by Illinois State Department of Public Instruction, Springfield, Illinois, 1958. Not available for purchase. Address requests to William Bealmer, State Director of Art, Office of Superintendent of Public Instruction, Springfield, Ill.

Illinois' new curriculum guide for art in the elementary school is an impressive publication. Art guides are traditionally expected to be comprehensive in philosophy, methodology, resources and other aspects in which it is presumed its readers need guidance. To present this material in well-organized form is quite a feat. Perhaps the most unique feature of the guide is the manner in which it is organized for easy reference. It is planned so that there are no long unbroken pages of text. Outline form as well as paragraph form is used to present ideas sequentially and concisely. Page layout and photographs are used also to point up the text.

Early in the guide, it is made clear that its contents are of interest to administrators as well as classroom teachers. It is pointed out that a good art program often depends on the leadership the principal or superintendent gives to its development. The art education point of view is basically sound and the Illinois guide expresses this in a more creatively verbal way than most of the guides published in recent years. Step-by-step procedures are omitted, yet beautifully chosen photographs tell much about the process and the way children approach it. The breadth of activities illustrated is excellent.

Curriculum guides in art traditionally approximate nine by eleven inches in size. Illinois seems to be following the new trend in art curriculum materials by reducing this guide's size to 6 $\frac{3}{4}$ x10 inches. The layout and illustrations do not suffer because of the smaller size.

ARTHUR G. DOVE by Frederic Wight, University of California Press, Berkeley 4, California, \$7.50, 1958.

Arthur G. Dove by Frederic Wight, is another of the recent books focusing new attention on one of America's greatest modern painters. As Mr. Wight points out, it is a belated tribute to the pioneer abstract expressionist. Arthur Dove's biography is not spectacular for its life incidents although Frederic Wight tells about them beautifully. He helps us to realize that

IVAN E. JOHNSON

Head, Department of Arts Education
Florida State University
Tallahassee, Florida

Dove had a superb insight into nature and the competence to put his perception on canvas or into words. There was once speculation as to whether Alfred Stieglitz established Arthur Dove's reputation as a painter or whether Dove achieved this on his own. Without detracting from all that Stieglitz did for Dove, Wight points out that Dove was far ahead of his time, yet well appreciated by the avant-garde of three decades ago.

Wight's account of the painter's life intersperses historical fact with the artists' comments on his work-in-process and its influences. Little known is the fact that Dove was a successful magazine illustrator before he retired to farming and his houseboat. It is also apparent that he probably arrived at his own artistic maturity, free of any European influences, more quickly than any other American painter of his time. He was never one to have his "periods of new styles" nor was his development marked by revolt. Dove's optimism was seldom dimmed. Particularly expressive is his statement:

"I should like to enjoy life by choosing all its highest instances to give back in my means of expression all that it gives to me, to give in form and color the reaction that plastic objects and sensations of light from within and without have reflected from my inner consciousness. Theories have been outgrown, the means is disappearing, the reality of the sensation alone remains. It is that in essence which I wish to set down. It should be a delightful adventure."

THE CHURCH INCARNATE published by Henry Regnery Company, 20 West Jackson Boulevard, Chicago 4, Illinois, \$7.50, 1958.

Church architecture, a complex art form at best, has never lacked for interpreters or evaluators. Rudolph Schwarz, the prolific German architect, added much to the knowledge of church symbolism with his *Vom Bau der Kirche* in 1938. This year Cynthia Harris has translated this valuable work for publication in this country as *The Church Incarnate*.

Mies Van der Rohe in his introduction points out that in spite of its clarity, it is not easy reading; but when carefully read, it gives real insight into Christian symbolism in architecture.

The Church Incarnate is an uncommon book on church design. Recognizing that creed and function, if not tradition, are central in any criterion for the evaluating of houses of worship, the author details the spiritual

symbolism that may guide structural relationships. Complex as it is, his iconography is believable; not all Christian faiths would embrace his interpretation.

The Church Incarnate is noteworthy for the insights it gives in the planning of a "living" church. The reader quickly senses that a building becomes a house of worship in the degree it captures the spirituality its congregation seeks. •

Switzerland

(continued from page 24)

subjects as "Looking at Pictures", "Nature Study Methods", "The International and National Component in Japanese Art Education" and "Systematic Color Configuration".

Of the main lectures perhaps the most impressive were the ones by Professors Portmann and Viktor Lowenfeld. Portmann told his audience that living organisms have an urge for self-representation that goes far beyond the immediate satisfaction of needs or the rules of adjustment. This urge

of self-expression also characterizes man and it can be most directly fulfilled by engaging in artistic activities. The significance of this well-documented biological law for the development of human nature is obvious.

Professor Lowenfeld in a convincing—even moving—speech reported on two long-range studies dealing with the attributes of creativity by his own department at Pennsylvania State University and by a University of California team. A statistically significant correlation was found between the two completely independent studies, one of which examined top-ranking artists and the other leading scientists. This proof of the general nature of creativity is of tremendous importance for the role of art education in our society.

The well-arranged congress exhibition comprised art work ranging from that done by kindergartners to students at teacher-training institutions. Mainly two-dimensional work was represented; the absence of sculpture was conspicuous. The West German show impressed the visitor by its variety of

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SIZE: Maximum size for a painting is 18x24 inches. While there is no minimum size, children are encouraged to use large paper (preferably 18x24) and fill the space with full, brilliant color.

MATTING: The work submitted should not be matted. *Arts and Activities* will provide mats for each picture included in the exhibition.

IDENTIFICATION: To be eligible for the exhibition, each entry must have printed on the reverse side the title of the picture, the name of the child, his age, grade, school, name of teacher, city and state. *This is important.* Be sure this information is plainly shown on the back of each painting.

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techniques and the generally high artistic standards. There were a few non-objective paintings and drawings included. In the French section paintings of kindergarten and elementary pupils showed a remarkable beauty and child-centered quality. Japan presented a large group of western-type wood cuts. The Swiss exhibitors exemplified the systematic develop-ment of child expression and its guid-ance by competent teaching. The well-arranged Czechoslovak section contained examples of old Czech and Slovak folk art motifs. In contrast to the Czech exhibit, the East German show contained a large number of propaganda motifs. Visitors were struck by the thoroughly realistic manner of art representation in both countries.

An interesting sidelight for Ameri-
cans lay in the fact that the style of
painting, often associated with art in
American elementary and junior high
schools—large papers, strong colors,
thickly mixed paints, black contours
—has spread to a number of Euro-
pean countries, including the east
zone of Germany!

Throughout the international Con-
gress, it was apparent that art educa-
tion has made great strides, but in
many countries it has not yet
achieved the position it urgently de-
serves within a framework of a vital
general education.

Pencil

(continued from page 9)

adults. The reasons for the preference
among adults are surely different
from those of young children but the
satisfactions are every bit as great.

Among the pupils of junior and high
school levels the pencil plays a vital
role in their expressive growth and
development. The element of security
with the medium is an important
factor. Many times a pupil will ven-
ture into new and fertile fields of ex-
pression with a pencil that might be
closed to him in other media. During
the adolescent period, growing aware-
ness and interest in portraiture and
figure study are complemented by the
contributions that a pencil can make.
It can produce a line with a flexible
range of value and thickness. It can
be experimented with in its handling
to produce a smudge, a rubbing or a
fine discrimination of lights and
darks. A wide range of textural effects

can be produced through experiment-
ing with different strokes, changes of
pressure, and by changing the work-
ing surface on which the drawing is
being made. It can be corrected with
an eraser and can be manipulated
effectively with a chamois, rubbed
with a finger or softened with a
stump. Drawing pencils may be pur-
chased as hard as a 9H, for a very
light value, to a 6B, which produces
a rich black. It is a relatively neat
medium to work with and it possesses
the technical discipline qualities found
in pen and ink as well as the ex-
pressive tonal range associated with
chalks and charcoal. Pencil drawings
may be made relatively permanent by
spraying with fixative.

The pencil point can produce finite
details in landscape, portraiture and
figure work. It helps the young artist
to give linear emphasis in designed
compositions that is often lacking in
efforts obtained with other materials.
Its flexibility can be observed in the
sketchbooks of our students as well
in the work done in the classroom.

The pencil has tried hard to keep up
with new directions. Today we can
buy pencils whose wood or metal
jackets encase a wide variety of ma-
terials such as crayon, water color,
chalks, charcoal, conte and ceramic
underglazes. Some of these are highly
popular and each of these can make
a contribution.

In our search for better ways to help
our students grow creatively, the re-
quest for the loan of a "good drawing
pencil" ought to remind us never to
overlook this important tool for ex-
pressive growth.

Apple-Crate

(continued from page 31)

but this was solved by rotating the
project among the various classes at
different times. Thus more ideas de-
veloped for the various machines
since the boys in the other classes
were able to observe others' work and
in turn incorporate various degrees
of improvement on several basic
ideas.

The gains from this project were
many: the painstaking working-out
of an idea to insure the highest de-
gree of success, the importance of
scientific principles that remain con-
stant, and the most important, each
boy mastering a particular problem
in his own way.

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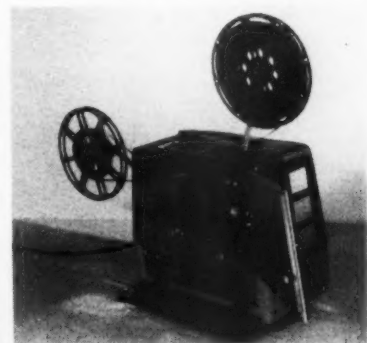
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Shop Talk

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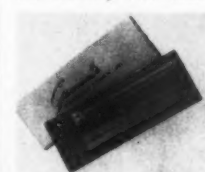
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